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ABSTRACT

This document presents the results of a survey of all ongoing arts programs within the New Jersey educational system and other available resource programs. The survey was distributed to arts organizations throughout New Jersey. The survey was designed to measure the content and scope of arts education services provided by non-profit arts organizations. Respondents included 155 grant recipients of the state arts council and 62 organizations served by county arts councils and cultural and heritage commissions. The questionnaire used in the survey covered organizational information, goals and objectives, program planning, educational programs and services, educational outreach, staffing, evaluation and program assessment, marketing and public relations, and financial information. Respondents also were asked to describe technical assistance needs that would be relevant to their organization. The Literacy in the Arts Task Force set out to study the five major disciplines: (1) visual arts; (2) dance; (3) theater; (4) music; and (5) creative writing. In this survey, the visual arts included crafts, drawing and painting, print making, sculpture, photography, puppetmaking, and video and film. Dance included ballet, modern, ethnic, jazz, folk, and nonwestern. Music included band, chamber music, orchestra, choral, solo, new music, ethnic or folk, jazz, ethnic popular, and nonwestern. Information gathered describes target populations, school participation, staff training, selection of artists, and funding. Of the 136 organizations, 65 percent were involved in visual arts activities and 45 percent presented activities in dance. Of the 61 organizations involved in dance, 64 percent were involved dance activities focusing on nonwestern culture to some degree. Half of the organizations surveyed provided services in theater arts. (DK)

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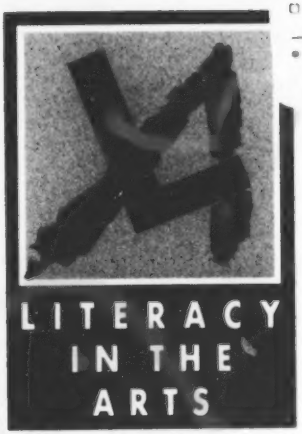

AN IMPERATIVE FOR NEW JERSEY SCHOOLS

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A SURVEY OF ARTS ORGANIZATIONS

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ACKNOWLEDGEMENTS The co-sponsors wish to thank the staff of each of the 218 organizations that devoted the time necessary to complete and return the survey.

The contributions of John Dougherty of the New Jersey State Department of Education as well as the staff of the Information Resources Management staff who processed the data are also acknowledged.

Special thanks are extended to Carol Fineberg and Lisa Odom of CF Associates, New York who prepared the survey and to the survey design committee which included: Carol Belt, Alliance for Arts Education/New Jersey, John Dougherty, New Jersey State Department of Education, Eduardo Garcia, Literacy in the Arts Task Force, and Berda Rittenhouse, New Jersey State Council on the Arts.

The co-sponsors also wish to acknowledge the special efforts of Eduardo Garcia, the executive director of the Literacy in the Arts Task Force, in the completion of this report.

To appreciate the richness and diversity of arts education in New Jersey, it is important to consider the arts activities that take place in schools and outside of the school setting. Arts organizations present workshops and lecture/demonstrations, they offer apprenticeship and internship programs and they provide training opportunities for students and teachers. The arts groups or individual artists may visit a school for a few hours or may stay for months in a long term residency program. There are organizations that bring these programs to the schools and others that provide these programs and services in their own facilities. Arts organizations play an important role in the delivery of arts education programs and services to our students and are a vital part of the total educational picture.

As part of our legislated mandate to "conduct a survey of all ongoing arts programs within our state's educational system and other available resource programs...(PL 1987 Chapter 131), the Literacy in the Arts Task Force distributed a survey to arts organizations throughout New Jersey. The survey was designed to measure the content and scope of arts education services provided by non-profit arts organizations. Respondents included grant recipients of the state arts council and organizations served by county arts councils and cultural and heritage commissions. The task force co-sponsored the survey with the New Jersey State Department of Education, the New Jersey State Council on the Arts and the Alliance for Arts Education/New Jersey.

State Arts Council

The New Jersey State Council on the Arts supports many of these organizations directly through grants or indirectly through re-grant programs to county arts agencies. There are many organizations in the state that are ineligible for direct or indirect funding and yet still provide a variety of arts education programs and activities. It is estimated that there are about 700 arts groups in the state. Less than 200 are grant recipients of the state arts council and 300-400 receive support from their country arts agency.

The New Jersy State Council on the arts is a state agency and has as one of its goals: "to encourage the support of the arts and artists as an integral part of basic education." To accomplish this goal the arts council funds the artists-in-education program, collaborates with the Alliance for Arts Education/New Jersey for special projects and in 1988 established a new grant category: the Arts as Basic to Education (ABE).

The Survey

The task force received 218 responses to the survey. Of the 218 responses, 155 were grant recipients of the arts council. **These 155 responses represented an 83% return rate for state arts council grantees.** The remaining 62 respondents were constituents of the various county arts agencies throughout the state. Of the 218 respondents, 136 were primarily arts education organizations or organizations which offered arts education programs and services.

The questionnaire used in this survey covered organizational information, goals and objectives, program planning, educational programs/services, educational outreach, staffing, evaluation and program assessment, marketing and public relations, and financial information. Respondents were also asked to describe technical assistance needs that would be relevant to their organization.

The Art Forms

As part of its charge from the Legislature, the Literacy in the Arts Task Force set out to study **the five major disciplines: visual arts, dance, theatre, music and creative writing.** In this survey, the visual arts included: crafts, drawing/painting, print-making, sculpture, photography, puppet-making, and video/film. Dance included: ballet, modern, ethnic/jazz/folk, and non-western. Music included: band, chamber music, orchestra, choral, solo/recital, new music, ethnic/folk, jazz, ethnic/popular, and non-western. Theatre included: plays, creative drama, puppetry, story-telling, mime, and stagecraft. Creative writing included: fiction, poetry, playwriting, writing for media, and non-fiction.

ORGANIZATIONAL INFORMATION

Type of Organization

Organizations were asked to check those categories which best described their organization:

[79]	Performing Group	[3]	Union/Professional Association
[4]	Performing Group—College/University	[9]	Fair/Festival
[21]	Performing Group—Community	[48]	Arts Education Organization
[24]	Performing Group for Youth	[17]	School—Other
[14]	Performance Facility	[13]	College/University
[9]	Museum—Art	[4]	Library
[5]	Museum—Other	[7]	Historical Society/Commission
[22]	Gallery/Exhibition Space	[1]	Humanities Council/Agency
[—]	Cinema	[3]	Parks and Recreation
[3]	Small Press	[1]	Media—Radio
[1]	Literary Magazine	[1]	Media—Television
[21]	Arts Center	[22]	Cultural Series Organization
[8]	Arts Council/Agency	[9]	None of the above
[20]	Arts Service Organization	N = 218	

Most of the respondents (79) were primarily performing arts groups of which 24 were performing groups for youth. Fourteen museums and 22 gallery/exhibition spaces responded. There were 21 arts centers and 22 arts presenters represented in the response group. A total of 20 organizations were service organizations. The total number of responses indicated a broad distribution of types of organizations.

Arts Education Programs and Services

Twenty-nine of the respondents identified themselves as primarily arts education organizations, 113 as organizations that offer arts education programs and/or services as part of a larger mission, and 60 as organizations that offer no arts education programs and/or services. Sixteen respondents did not identify themselves in any of the three categories.

NOTE: *Only those organizations that were "primarily arts education organizations" or those that "offer arts education programs and/or services" were asked to answer the remaining survey questions. Eighty-two (82) organizations were not involved in arts education or chose not to complete the survey. Therefore, the core number of art organizations who responded to the complete survey and are involved in arts education in New Jersey is 136.* ***All remaining figures in this analysis refer only to these 136 arts education organizations.***

GOALS AND OBJECTIVES

Target Population

To determine the target population served by arts education organizations in the state, the 136 respondents were asked to identify both the types of students served

and other groups served. The figures below represent the distribution of services, according to the target population. As expected, the target population for arts education programs included students of all ages and all grade levels. Respondents were asked to check all categories that applied to their organization:

Type of Student	Yes	No
Pre-school	64	39
Elementary	112	14
Middle/Junior High	122	8
High School	127	6
Students with Special Needs	86	20
Gifted/Talented	97	16

Others	Yes	No
Teachers	96	21
Artists	82	27
Parents	70	27
Community	114	7

N=136

Program Elements

The Getty Report[1] identified four disciplined-based components for teaching art:

1. Using artistic forms and media to communicate to others and to express oneself. (Art Making).
2. Understanding, interpreting and judging the arts. (Art Criticism).
3. Learning about the arts, artists and cultures. (Art Heritage).
4. Understanding, valuing and responding to the arts in all forms. (Art Aesthetics).

Arts organizations were asked to estimate what percentage of their organization's arts education programs and services were devoted to each of these four areas. On the average, **arts organizations devoted 45% of their programs and services to arts making and about 20% each to the other three components.** Almost a quarter of the responding organizations (30) devote 70% or more of their time to arts making. There are five organizations in the state that spend 70% or more of their efforts on aesthetics and another five organizations spend that much or more on arts heritage. Only one organization in the state devoted more than 50% of its programs to arts criticism.

[1]Getty Center for Education in the Arts. *Beyond Creating: The Place for Art in America's Schools*. Getty Center: Los Angeles, California 1985.

PROGRAM PLANNING

The next section of the survey was designed to establish who is involved in planning arts education programs and services in the state and particularly how schools are included in the planning process. The results showed that **less than half (43%) of the organizations offering arts education services have arts education planning committees.** When the question was asked as to who was included in the planning of the "content and scope" of arts education programs, we learn that 74% of the organizations involve their own administrators and 66% involve their atistic staff. Only 15% of the organizations include parents and about an equal number (13%) involve school board members in the planning process. **Slightly more than half of the organizations (53%) invite arts educators into the planning process** and 41% involve non-arts teachers.

School Participation

To determine the participation of schools in the development of logistics, program content and evaluation, the survey asked arts organizations to describe this involvement as *extensively, somewhat or no.*

	Extensively	Somewhat	No
Logistics (Time/Space Requirements)	37%	40%	23%
Program Content (The learning experience)	22%	49%	29%
Evaluation of Programs	38%	38%	35%

Only 22% of the arts organizations reported that they invite schools to participate *extensively* in determining the nature of the learning experience for their pupils. Twenty-nine percent of the groups do not involve the schools in determining program content at all.

EDUCATIONAL PROGRAMS/SERVICES

This section of the questionnaire asked respondents to describe their arts activities according to the five art forms. There were several formats for their arts activities which included: *workshops, performances, lecture/demos, exhibits, artists' residencies, internships/student apprenticeships, student career training and teacher training.* Information was also requested as to whether or not any of the arts education activities represented non-western cultures. Respondents were also asked to describe what percent of these arts education activities took place *in school, at their own facilities or at other facilities.*

Visual Arts

Sixty-five (48%) of the 136 organizations are involved in visual arts activities. Most of the workshops done in visual arts were in painting/drawing (38 organizations) and crafts (32). Twenty-four of the sixty-five organizations did workshops in print-making, sculpture, and photography. Sixteen organizations (25%) were involved with puppet-making workshops. Lecture/demos followed the same pattern but with fewer organizations involved: 28 in print-making, 23 in painting/drawing, 21 each in crafts and sculpture and 17 in photography.

All of the organizations were involved in exhibitions of some kind. Forty-eight (74%) of the groups presented exhibits in painting/drawing. Almost 65% presented photography exhibits followed by 60% of the organizations presenting sculpture exhibits. Slightly over 50% of the organizations presented exhibits in crafts and print-making. Only 9 organizations offered exhibits in puppetry.

Nine organizations offered student career training in painting/drawing and teacher training in crafts, painting/drawing and sculpture were each offered by four organizations. **Seventy-one percent (46) of these organizations focus, in part, on non-western cultures.** Seven organizations are involved less than 20% of the time and only three organizations are exclusively involved in the presentation of non-western visual arts experiences.

Dance

Approximately 45% (61 organizations) of the respondents presented activities in dance. Half offered workshops in modern dance, and performances in ballet, modern and ethnic/jazz/folk dance. Twenty-six (43%) offered lecture/demos in modern dance and about one-third offered them in ballet. Twelve of the companies (20%) were part of an artist residency program in modern dance and seven offered residencies in ballet. Eight (13%) of the respondents offered teacher training in modern dance.

Nine organizations did workshops on non-western dance, 14 did non-western dance performances and eight presented lecture/demos on non-western dance. **In all, sixty-four percent (39) of the organizations involved in dance activities focused on non-western culture to some degree.** Five of those 39 were almost exclusively involved in non-western dance and about half were involved less than 20% of the time. The remaining 15 organizations described focusing their activities on non-western dance in a range from 21% to 80% of the time.

Seven organizations presented their workshops and performances in schools. Sixteen (26%) of the

companies presented the workshops and performances at their own facilities, and eight were presented at other facilities. Only five companies provided signing services for the hearing-impaired.

A respondent included the following statement in their questionnaire:

> **Most of the company's residencies consist of lecture/ demonstrations and/or classes and concerts. In some of the schools students paint their impressions of the residencies.**
>
> —*New Jersey Ballet*

Theatre Arts

Half (69) of the organizations surveyed provided programs or services in theatre arts. More of the organizations provided workshops than performances. Thirty-six of the groups presented workshops in creative drama and 32 in plays. Twenty-three of the groups offered mime, and 18 offered puppetry, story-telling and stagecraft in workshops. Most of the workshops were done in school or at the organizations' facility.

On the average, 24 of the organizations each offered performances of creative drama, puppetry, story-telling and mime while 55 (80%) presented plays. The presentations were equally divided among the various facilities: in school, their own facilities and other facilities.

There were 13 organizations involved in playwriting residencies and 10 involved in creative drama residencies. Seven organizations were active in mime residencies. Seventeen organizations provided student career training in playwriting and 11 were active in career training in creative drama. Ten organizations were involved in teacher training in playwriting and 10 in teacher training in creative drama.

In theatre, 61% (42) of the organizations addressed non-western theatre programs and activities at some level. Twenty-five of the organizations are involved in these activities less than 20% of the time and four organizations are involved in non-western theatre arts exclusively. Eight of the 69 organizations provide signing for the non-hearing.

Music

Most of the arts education programs and services in New Jersey are in music. Eighty-two (60%) of the organizations surveyed provided music activities in arts education. Almost half of the organizations performed chamber music, and about a third presented jazz, new music, ethnic/folk and orchestral performances. Thirty-seven groups presented solo/recitals. On the average about 24 of the organizations presented performances in band, popular/ethnic music or choral. Although there were fewer organizations doing workshops, the

priority for the types of music presented in those workshops ranged from 25 organizations doing chamber music, 22 solo/recital and 21 doing jazz. An average of 16 organizations provided workshops in band, orchestra, new music, and ethnic/folk. And there was an average of 16 organizations that provided lecture/demos in the various types of music.

The location for performances and workshops in music were evenly divided among schools, the organizations' own facilities and other facilities. There were more jazz residencies than any other type of music with 11 as compared to seven in new music and five in solo/recital.

Fifty-six (68%) of the eighty-two organizations involved in music education focused some of their activities on non-western music. Thirty-one of the organizations are involved less than 20% of the time with non-western music, and seven of the organizations are involved more than 90% of the time.

> **NJSO (New Jersey Symphony Orchestra) Young Peoples Concerts... are a model of artistic excellence, setting standards for emulation, and they serve to introduce students to the cumulative fruits of their own civilization and cultural tradition. ...We urge teachers to use this resource and the materials we supply in the context of their own curiculum goals.**
>
> —*New Jersey Symphony Orchestra.*

Literary Arts

Forty-three (32%) of the organizations surveyed are involved with the literary arts. Most of the work done in this art form is in fiction, poetry and the most often used format is workshops. On the average 20 organizations provided workshops in those disciplines as compared to 13 in non-fiction and eight in writing for media. There were 13 performances of poetry, 12 of plays and nine of fiction. There was an average of six lecture/demos in fiction, plays and poetry. **Twenty-nine (67%) of the organizations did give attention to non-western writing** with 16 involved 20% or less of the time and four at 86% or more. Five of these organizations provide signing services for the non-hearing.

> **We are exploring the potential for offering escrow college credits for writing students beginning in 1990.**
>
> —*New Jersey Summer Arts Institute*

Attention to Multi-Cultural Diversity

New Jersey arts organizations are responsive to the ethnic diversity of the state. On the average, two-thirds of the arts organizations present programs and services

that are, to some degree, multi-cultural. In the five art forms, the breakdown is as follows: dance had 60% of those presenting dance involved with non-western cultures; theatre (61%); literary arts (67%); music (68%); and visual arts (71%).

EDUCATIONAL OUTREACH

In this section, a series of questions were developed to determine the number of sites served by arts groups, where these services were provided, days of service, time of day the service was provided (*in school, weekends, etc.*) and what kind of planning and follow-up activities were employed as part of the educational outreach. The data gathered was limited to the 1987-1988 school year.

Sites Served in New Jersey

One of the organizations served 745 sites, another 601 sites and still another 411 sites. Two organizations each served 655 sites. Without including these major institutions, the average number of sites served by the 98 organizations that answered this question in the survey was 23. This ranged from 21 organizations serving only one site to six organizations serving between 100-250 sites. **The total number of sites served in the 1987-1988 school year by respondents was 5,321.**

Days of Service and Length of Service

To determine how many days of service comprised a typical program, arts education organizations were asked to list whether the activities were: *less than one full day* (77 groups responded), *one full day* (35), *2-5 days* (36), *6-10 days* (9) *or 11-20 days* (12). Forty-one organizations reported that 100% of their programs were for less than one day and six reported that 86-95% of their programs were for less than one day. Eight of the groups reported that less than 20% of their programs fell into that category. There were 35 responses in the full day category, eight of which reported 100% of their programs in this category, 15 organizations reported that 20% or less of their programs were full days.

Thirty-six respondents list 2-5 days as the length of their service. Of those 36, six spend that many days on site 100% of the time. Twenty of the groups have only about 20% of their programs that fall into that time-span. Of the nine respondents who are at a site 6-10 days, seven report that less than 20% of their programs fall into that category. And finally of the 12 respondents in the 11-20 day category, one organization presents all of its programs in that length of time and seven present less than 15% of their programs in that period of time.

Program Scheduling

Although **76% of the organizations report some level of in-school activities,** a number of the responding organizations also present programs *after school, on weekends or during summer vacation.* Sixty-seven (49%) of the groups provide some level of arts education activities after school. Fifty-five schedule events during the weekends, and 46 (34%) of the organizations present arts education programs and services during the summer as well.

The figures below describe the number of organizations that cited various program planning and follow-up activities. Organizations were asked to check all categories that applied:

Program Planning

[74] Telephone Conferences
[73] On-site Meetings
[38] Introductory Teacher Planning-Workshops
[62] Printed Materials (e.g. Study Units)

Program Follow-up at Each Site

[6] Printed Materials for Classroom Activites
[45] Study Units
[15] Evaluation Meetings
[51] Workshops

Distribution of Services

The survey reported a wide distribution of arts education programs and services. Urban and suburban districts were more heavily served than rural districts. Because a large number of respondents did not complete this portion of the survey, a complete picture of the distribution of services is not possible.

STAFFING

The 118 respondents to this next question reported a total staff of 2,300. Of this number, 1,525 (66% of the total) were arts education staff. Sixty-three of the organizations had an arts education staff size between 1-5 and 22 employed between 6-10 arts education staffers. The remaining 30 groups had arts education staff sizes that ranged from 11-150.

To further identify arts education personnel, respondents were asked to identify the make up (*full time, part time, monority, disabled)* of their personnel. The numbers represent arts education organizations.

Arts Education Personnel	Full Time*	Part Time	Minority	Disabled
Artists on Staff	28	46	18	3
Artists on Contract	06	57	30	5
Curators or Interpreters	06	14	02	1
Education Coordinator	28	31	06	3
Office Support Staff	47	52	10	1
Volunteers	6	53	15	5

*Full Time is defined as no less than 10 months a year at 5 days a week.

With the understanding that there will be some overlapping, the data reveals that **over half (54%) of arts education organizations in the state employ artists on staff either on a full time or part-time basis.** Over 20% of the arts education organizations in the state employ artists full time. And about one quarter of those organizations employ minority artists. Forty-six percent of arts education organizations have artists on contract and about half (46%) employ minority artists and almost 8% employ handicapped artists.

Almost half (43%) of the arts education groups have an education coordinator either on a full time or part time basis. Six organizations have full-time volunteers while about 40% of all the arts education groups in the state have volunteers on a part time basis.

Many organizations (64%) use outside consultants mostly for planning but also for evaluation, staff/artist training, and other activities.

Training for Artists/Staff

Less than half (44%) of the respondents provide training for artists/staff who work with children and teachers. Of the 64 organizations that do provide training for artists/staff, 34 provide workshops, 14 offer handbooks, 15 organizations provide a series of workshops, 24 offer a mentor program and 41 simply provide an orientation.

How Artists are Selected

The next series of questions were asked to determine how artists are selected for arts education programs. Organizations were requested to identify the methods used to select artists and the criteria used.

Selection Procedure	Selection Criteria
[29] Panel of Peers	[106] Artistic Excellence
[73] Staff Interview	[80] Teaching Ability
[77] Observation	[60] Experience in Schools
[71] Audition (Performance or Portfolio Review)	[90] Ability to Interact with Students and Teachers
[19] Teaching Audition	
[97] Recommendations	
N = 136	

While 97 (71%) of the respondents use "recommendations" for selection of artists, 19 (14%) organizations use the "teaching audition" as a means of selecting artists. Observation, staff interviews and regular auditions immediately followed recommendations. Clearly, **artistic excellence is the most important criterion that is used in the selection of artists.** The ability to intereact with students and faculity is also very important followed by teaching ability and actual in-school experience.

EVALUATION AND PROGRAM ASSESSMENT

Organizations were asked to indicate the methods used to evaluate their programs and to check all that applied:

Method	
[115] Observation by Staff/Consultants	[30] Outside Evaluators/Consultants
[67] Teacher Evaluation Forms	[51] Analysis/Examination of Student Work
[50] Student Evaluation Forms	[10] Written Tests
[21] Checking of Artists' Logs/Forms	

N = 136

By far the most popular (115 responses) form of evaluation and program assessment is through the observation of programs by staff and/or consultants. Teacher evaluation forms serve as the next most common tool. Very few use written tests as a means of determing the value of the program. **When organizations were asked if they made any programmatic changes as a result of evaluation, 66% said they did.**

Some comments from arts organizations about evaluation and assessment included:

> **Over the past 15 years, Whole Theatre outreach has changed significantly in response to internal evaluation as we searched for more effective techniques to teach children...**
>
> *—Whole Theatre Company*

> **Support by teachers and students is vital to the development of our Outreach plays. Initial contacts with educators help us plan our season around important issues (for a variety of grade/experience levels). Additionally, we use "test" performances and "talk backs" with students to modify and improve our material to meet their needs.**
>
> *—George Street Playhouse*

> **We have used feedback from teachers, artists, students and administrators to strengthen the audience participation activities of our AIS (Artists-in Schools) programs.**
>
> *—Carter Woodson Foundation*

> **Every year we examine the programs we've done and check to see what needs to be altered—whether a program needs to be dropped because it's not meeting the needs of schools, or whether we need to add a program because there has been interest on the part of schools.**
>
> *—McCarter Theatre*

> **We have added narration and explanatory Playbills to help students and teachers gain the most insight from our productions.**
>
> *—New Jersey Dance Company*

MARKETING AND PUBLIC RELATIONS

Ninety percent of the arts education organizations use newspapers, direct mail and recommendations/word of mouth to market their programs. The next most popular form of promotion materials are brochures used by 85% of the groups. Sixty-four percent of the arts education organizations use both newsletters and TV/Radio. Slightly less than 50% of the groups use a resource guide/directory.

FINANCIAL INFORMATION

Budget size is an important measurement of the level of arts education activities in our state. The arts organizations responding to the survey were asked to give the total budget of their organization and the budget of their arts education activities if different from their total budget.

Budget Range	Total FY 87-88 Oper. Budget	FY 87-88 Arts Educ. Budget
Below $5,000	04%	16%
$5,000-$24,999	14%	22%
$25,000-$49,999	04%	13%
$50,000-$99,999	13%	10%
$100,000-$249,999	21%	13%
$250,000-$499,999	19%	08%
$500,000 or more	23%	04%
Non Responses	01%	13%

While 22% (30) of the organizations have a total operating budget of less than $50,000, 51% (70) of the organizations have arts education budgets in that same range. Of the 31 organizations with total operating budgets of $500,000 or more, six have arts education budgets at that same level. Seventeen (13%) of the arts education organizations in the state have an arts education budget above one-quarter of a million dollars.

Sources of Funding

Nonprofit organizations have two kinds of income. Their income can be *earned* or *unearned*. Unearned income is money that is awarded to an organization in the form of grants or contributions. Earned income is money the organization charges for products or services. To better understand arts education budgets, the survey asked each organization to estimate what percent of total income was derived from the following sources of earned income: *admissions/tickets, sales of objects/services, board of education contracts, PTA's, businesses or other.* A similar question was asked regarding the organization's unearned income.

Earned and Unearned Income Sources

The greatest source of *earned* income came from board of education contracts, PTA's and business sponsors. Over half (56%) of the groups that responded to this series of questions listed board of education contracts as amounting to about 50% of their earned income. Ten percent (7) of the responding organizations listed board of education contracts as representing 80% or more of their earned income. About 60% of the groups who reported earned income listed PTA's as providing an average of about 25% of their income. An average of 26% of all earned income reported comes from business sponsorships of programs and services. Only 11 of 73 organizations listed admissions/ticket sales as a source of earned income and one organization listed this as representing 50% of their entire arts education income and another listed it as 40% of their total income. Five (7%) organizations reported the sales of objects/services as representing 80% or more of their total earned income.

On the whole, an average of 24% of the total income of responding arts education organizations came from *earned* income. Over three-quarters (76%) of arts education income is from *unearned* income sources such as grants from state, local and federal agencies and from the private contributiosn of foundations, businesses or individual donors. The data for *unearned* income could not be properly processed and therefore is not available.

Comments on Funding

Continued financial support from the state, foundations, etc. would enable our organization to become even more involved with the schools.

—Peters Valley Craftsmen

Additional funding is always needed to secure the longevity of staff....Trained administrators are a must.

—The New School of the Arts

Schools which cannot pay are given certain programs for either a very low fee or no fee at all. The cost of those programs are incurred by the McCarter, and are paid for by funds given to us by the NJSCA (New Jersey State Council on the Arts) or from other funding sources.

—McCarter Theatre

Project IMPACT (through its funding efforts) subsidizes 30% of the cost of the programs to schools and provides free programs where need is demonstrated....The dollars for arts education support are having to be spread so very thinly across the board. Philanthropic incentives have diminished considerably with the new Federal tax law.

—Project IMPACT

TECHNICAL ASSISTANCE NEEDS

Arts organizations in the state were asked in the final question of the survey to define the kinds of technical assistance help or information their organization would be interested in receiving:

[29] Institutional Development
[42] Program Planning and Implementation
[33] Evaluation
[11] Documentation
[65] Marketing
[52] Public Relations
[36] Curriculum Development
[32] Teacher and Artists Training
[63] Budget, Finance, or Fundraising
[52] Long Range Planning
[31] Computerization

N = 136

The greatest number of requests were for help in marketing and tackling money issues. Requests were also strong for long range planning and public relations. Information directly related to arts education activities (***program planning and implementation, curriculum development, teacher and artist training and evaluation***) were half as important as marketing and budget, finance or fundraising.